Chapter II

Review of Related Literature

Poetry is a world of appreciation. Teaching English poetry enables and encourages the learner to develop and enrich Reflective Thinking. Teaching English for this end-in-view has a long historical background. It is in appreciation and Development of Reflective Thinking for which both the teacher and the learner enjoy a world of emotions, very often uncontrolled at the initial stage but later on consolidated and crystallised with enrichment of quality appreciation, sensitised in refinements and a quest for recreation.

TEP at the Under-Graduate level in India is a difficult assignment due to the fact that English as a language to be learnt is given more importance than English for learning how to appreciate. As language-learning banks heavily upon its utilitarian value from the point of view of learning it as a link-language or a second language in India, learning English for enrichment of the power of appreciation in and through RT becomes secondary or less than that.

RT is a very important area in literary appreciation. Teaching of English for RT, particularly at the UG level deals with the rudiments of the art of appreciation. As it is hardly supported and substantiated by learning English at the earlier stages, the teacher in English at the UG level finds it very difficult to baptise the learner in the world of RT. When RT takes place in the study of English literature, the learner is confronted with two major difficulties. These are : absence of exercise in literary appreciation and absence of appropriate books in English and other learning aids for cultivation of literary appreciation even in the Mother-tongue or any other language

besides English at the earlier stages. As a result, DeRT in English becomes very difficult for the learner to learn and the teacher to teach for.

Mitchell considers[i] TEP an exercise of putting poetry in its appropriate place. Integration of writing, literature, language, speaking and listening: seeing how all these parts fit together come under this purview. TEP asserts three important things:

(a) **Learning-outcome**: This indicates students' own thoughtful, active and probing involvement.

(b) **Students' Active Role:** This refers to students' involvement in discovering the meaning of a poem that leads them to appreciating it in terms of reflection.

(c) **Students' Self-thinking:** In appreciating a poem that requires RT, the teacher in English is the inspirer and not the teller or the elucidator. The student should make his/her own projects and strategies for RT where self-thinking and self-appreciation are the two wings of success in appreciation and its enrichment.

Mitchell also suggests a few strategies in TEP for DeRT which an English teacher might adopt:

i. **Selection:** This includes the selection of a poem in response to character, mood, theme and setting. For refinement of RT, the English teacher takes recourse to inspiring the learners in the assignment of finding out poems of the same pattern in English through library work – an assignment of pure delight.

ii. **Self-creativity:** The students are inspired to write poems of their own in English through the inspiration they receive from appreciating a poem in their own way of RT.

iii. **Finding out Imageries:** It is an interesting assignment for the learners for DeRT. They select the 'found'-poems and analyse the powerful imageries in terms of RT.

iv. **Introducing Allied Sections**: This opens before the learners a vast world of related literature. This allows them to think in their own way how to exercise transfer of learning through appreciation.

v. **The Follow-up Programmes:** These include creating new poems, utilising new thought-patterns and imageries which might stabilise the exercise of RT.

vi. **Poetry Notebooks:** The teacher encourages the learners to use poetry notebooks of their own. These develop refinement of sensibilities in reading, finding and sharing poetry.

vii. **Script Writing and Presentation:** This is a practical assignment for the learner who gets ample opportunity for writing better scripts in poetry and presenting it for criticism and enlightenment in RT.

viii. **Illustrating a Poem:** RT is an abstract world of appreciation. It requires illustration, living and interesting, innovative and stimulating. It may be enriched by visuals which may be displayed in the classroom as and when required.

ix. **Digging into the Realm of the Poem:** To study a poem is to enter into its inner world which requires RT. Lively interactive sessions may be created by the teacher who puts students in groups for exercise and criticism.

x. **Identification Upholding:** This is to uphold a line or a word distinctive of RT and to study the range of varieties in pupil-responses and interpretations. The teacher's role is to maintain a balance in the area of identification and upholding it towards the right direction of RT.

xi. **Focusing:** To focus, as a teacher for DeRT, is to take care of rhythm, repetition, arrangement of words in the page, word-choice and the length of the stanza. These are meant for creation and re-creation of a favourable climate for RT by the learners under the supervision of a teacher. Write freely, think and care for the poetic device –- this should be the advice of the teacher to the students.

Morris, in the critical analysis on poetry,[ii] reveals the oft-practised teaching of poetry as the teaching of history or grammar by sacrificing appreciation. With *ABCs of Poetry, What Poetry can do for You* and *The XYZ of Verse,* there is a confirmation that poetry is meant for something else than RT. When appreciation stands for 'a superficial view of poetry' or involving the learner in the world of poetry under 'the vortex of critical whirlpool', it is clear that poetry is not meant for teaching.

Morris also makes a critical study of two significant books[iii] and comes to the conclusion that the observations made on the teaching of poetry cannot be accepted because it can be taught for literary appreciation and not for mere understanding

bereft of the so-called ‘efficiency-value'. Ms Dudley's chapterisation, of course, is interesting and provocative : ‘Kinds of Knowledge', 'Kinds of Images', ‘Forms of the Productive Imagination', ‘The Emotions', ‘Nature of Intuition', ‘The Truth of the Idea', ‘The Relation of the Intuition to the Externalisation' etc. all lead to what is termed as “*substitutional* approach to poetry”. “A poem”, she observes, “is an organic system of relationship, and the poetic quality should never be understood to inhere in one or more factors taken in isolation.”

Understanding Poetry with its seven sections, namely, ‘Narrative Poems', ‘Implied Narratives', ‘Objective Description', ‘Matrix', ‘Tone and Attitude', ‘Imagery and Theme', is a rational plan for the study of poetry for appreciation. The authors of this book on literary appreciation emphasise on poetry as “a fundamental human interest”. The discovery of the poet with “a still, small voice appealing to the pale emotions, the ideals” inspires the learners to identify poetry as poetry alone where RT finds a favourable ground for efflorescence.

Garrison emphasises on mastery and self-respect that liberate readers for what one aims at in the teaching of poetry for enrichment of RT[iv]. So far as the pedagogical skill for appreciating poetry is concerned, he refers to enabling learners to listen carefully, handle visual display of words, discuss on suggestiveness of the poem and direct them, if necessary, to find or recall allied poem(s). He also makes some important pointers to the teaching of poetry:

a) Appreciating Resonance of Rhyme

b) Registering Subtitles

c) Allowing Prodding

d) Familiarising Musical Patterns

e) Registering Points of Transcendence

f) Revelation of the Self in Reflective Composition

g) Accelerating Aesthetic Perception

h) Encouraging to be Receptive to Unfamiliar Imageries

i) Enabling to be Analytically Judicious – ‘turning things over in the mind'

Swanger draws our attention to the most intimate relationship encompassing three fundamental activities related to TEP for an integrative rationale[v]:

a) Writing poems

b) Developing and enriching an exhaustive and clear poetic standard

c) Responding to different poems with different subject-matters of interest and appreciation.

Swanger relates his set-curriculum for the ideal poetry for RT not to the poems as such but to poetics. When he discusses a poem in the class, he deals with a complementary spontaneous curriculum and that is poetics. In selecting poems, the heart of the poetry course should respond to some bibliography the background of which is well-assured with introducing and sponsoring a poem within Group Discussion (GD) where the students are the principal selectors of reference materials. It thus becomes an exciting and complex endeavour of everyone who becomes conscious of his/her own discussion as well as the response received from others. This gives recourse to reinforcement or alteration which is a part and parcel of

appreciation to poetry.

In quest of the integrative rationale in TEP, Swanger suggests reading a poem several times before response is offered. The oral/aural power of poems is not to be explored initially because, in many cases, in requires some time to understand that poetry is an art and sufficient time is to be allowed so that the learner becomes an active and prudent respondent -- a re-creator of art. Let the student's work be given special and extraordinary attention. Let him/her be taught poetry as an integrative activity consisting of three things:

a) to make poems themselves

b) to respond to related poems, and

c) to nurse poetics

Thus, teaching poetry as an integrative activity turns a class as a community where every student is interested in poems, writes poems and interacts with the different points of appreciation received from the teachers and peer learners. The teacher should receive a response from his/her learner not as a mere matter-of-fact one, but from the point of creation or re-creation which contributes a lot to appreciation to poetry. Let both the teacher and the learner know that the process of making a poem is integrated to how poetry works. This is what poetics is in relation to the teaching of poetry. Let the students think freely and fully, create poems of their own –however insignificant as it might appear – and be allowed to have an access to what is called creation and re-creation of poems – a major outcome of appreciation.

To make English classrooms joyful and free Meeks suggests to immerse students in poetry for several days far ahead of imparting them with any formal

instruction[vi]. As a teacher, he showed the students the drafts of his own poetry in progress and demanded their feedback. It has been reacted in three ways:

a) the students actively participated in the progress of a poem to be written

b) the students utilised their power of demonstration in terms of expectation from the teacher as well as from themselves in the writing of a poem

c) the students know what is called approximation in the composition of a poem.

Meeks wants to establish a logical and systematic way of making English classrooms happier places to learn how to write a poem and how to appreciate it at the same time. Such appreciation allows both the teacher and the learner of English poetry how to utilise best the classroom, the real world and the world of imagination. The world of creativity leaves nothing to be addressed in the skill of moderation. This is the most important area which should be introduced in the TEP. Meeks makes this point more significant when theoretical language in poetry no longer remains abstract or dull but turns out a matter of happiness with a warm welcome to learners who find the teacher a happy partner in the participatory process of teaching-learning.

For a living and pulsating atmosphere of TEP in the classroom, King's suggestions are very important for practical purposes[vii]. The role of the teacher, as he reminds us, is :

a) to sensitise the learners in the rhythmic beauty of

i. the music of the lines

ii. the arrangement of imagery-patterns (IP)

iii. the resonance of the sound

iv. comparing and contrasting the degree of appreciation, and

v. the symbolic suggestions

b) to initiate the learners in the wonderful world of introspection.

A variety of symbols, as suggested above, may lead to different pictorial imageries

c) to enable the students to come closest to the RT of the poet and exercise his or her own RT in terms of writing poetry.

King's most characteristic suggestion for the teachers as well as for the students in teaching and appreciating poetry is to enjoy the poem and not to run after meanings and meanings alone which are absolutely of no importance in poetry. What is important is insight and appreciation, reflection and creation. If the meanings do not steer us towards that direction, the study of poetry becomes ‘meaningless'.

Side by side with the above on the role of words in a poem, King refers to ‘a visualisation of the significant words'. The teacher might use teaching-learning materials like models, slides, pictures etc. but these are to be used for strengthening visualisation for RT.

That poetry is a means of exercising RT cordially invites a critically conscious mind for feeling the rhythm as it represents within. By introducing hip-hop

music and spoken words, a lesson on poetry, as Alexander-Smith remarks[viii], becomes interesting and thought provoking to the learners. According to him, the language of hip-hop music should be related to seven components:

a) behaving

b) interacting

c) valuing

d) thinking

e) believing

f) speaking

g) reading and writing

A forewarning on the above is : poetry is not the music as it normally refers but the music of the mind and that of the thought. It is very difficult to select and teach poems or even justify the role of music in the teaching of a poem every time and on every occasion. It is also equally true that teachers with proficiency in music as a product of culture is hardly available. Moreover, the mindsets of the learners in the transfer of learning with music is not an easy task for understanding and appreciating on the part of a teacher in a stipulated classroom atmosphere. Music is a matter of discovery. In poetry, the learner finds it too difficult to discover. But, if the teacher enables the learners to enter into the world of music in poetry, RT becomes natural and spontaneous.

Harrison delves deep into the teaching of poetry as a sure means of bridging

the gap between 'poetry and the small, humdrum, individual world' for which three points are important[ix]:

a) Entering into the emotional experience along with the poet

b) Using the poet's imagination as fully as possible

c) Drawing attention to the poet's sense of empathy

Ms Harrison, herself a teacher at Oxford, emphasises on exploring 'moments of heightened perceptions' and inspires learning poetry as "live circuit". "Language used at its full depth", as Ciardi points out, "involves complications as profound and as indefinable as these of life itself …"[x] To be sensitive, sympathetic and aware as every human being ought to be, poetry should be taught in unfolding with fullest aura of effulgence – "to be in the best sense *human* beings."[xi]

An approach to teaching poetry is indefinable. It is a matter of the mind and the heart wherefrom it comes finespun. Understanding poetry is an extinction of loose emotion. It allows the learner of poetry to consolidate the emotional aspects of a poem that comes again and again in the mind and the heart and revolves without undergoing regularity and discipline at the initial stage. This is not always the case of all the learners. Again, this may be due to the role of the teacher teaching poetry without having any restraint of thought and emotion exercised or ventilated in the classroom. A dream or a mystery as a poem is, Gillespie reminds us of the role of the teacher in welcoming the same so that the learners find a favourable climate of appreciation[xii]. The teacher's role is to arouse and appreciate the innate ability of recognising the different aspects of a poem by a learner who remains free from all constraints in appreciation.

Friedrich clearly spells out “a very unsatisfactory and problematical affair” in the failure to appreciate ‘the nature of poetry' to be experienced in moments, and not easily on prescribed occasions.[xiii] Most often teachers imparting lessons on poetry misrepresent its language “through a more or less emotional reaction”. The pitfalls in undertaking an approach to teaching poetry as he asserts are:

a) digression with rhetoric and prosody

b) elimination of the story in a poem

c) replacing delight in memorisation of a poem by a learner through enforcing drudgery of discipline

d) excessive emphasis on reading a poem aloud

e) teachers' tendency to underestimate or overestimate pupil-readiness to response to poetic experiences, and

f) no absence of any creative assignment either for the classroom or for home.

Westermark and Gooch suggest on the role of ‘positive and negative controlling functions' or ‘basic competencies' to be developed amongst students of poetry by a teacher in the classroom.[xiv] In introducing the mono-teaching programme, the teacher deals with some characteristic components amply contributing to fostering basic competencies in learning poetry as follows:

a) **Control of Pitch:** The teacher takes care of the learner's range and level of appreciation, artistic perception and taste, the time and the place when the lesson is appreciated. Interestingly, the major constraints in

TEP for RT are overcome in allowing the learner to delve deep into the ‘music' of the poem.

b) **Grooming:** This is very essential for the success of a teacher of poetry. Grooming will vary from poem to poem as the teacher and the learner appreciate. A major warning in this regard is that, it should be taken as a natural process of teaching poetry and not as a matter of exhibitionism.

c) **Lighting Control:** This varies from lesson to lesson. The teacher knows best its use.

d) **Posture:** This must be natural and favourable for the learner.

e) **Eye-glaze:** It should accompany almost any poem. But, the teacher must be alert in its misuse. Too much emphasis on eye-glaze damages a lesson on poetry.

In teaching poetry, the primary duty of a teacher is to encourage the learner to differentiate poetry from prose. To understand this distinction that prose is, as Coleridge observes, ‘words in their best order' while poetry is ‘the best words in their best order' is to be prepared for appreciating poetry through reflective and critical comprehension. McKenna in his study introduces the Maze procedure for the learner to find out the best suitable and appropriate word or words as alternatives to the one(s) to be found in the original poem(s).[xv] This is really a thought-provoking reflective activity where the learner is allowed to enjoy undisturbed freedom and joy in appreciation. He introduces a variety of examples of using maze to teach poetry dealing with its different components like

- alliterations: vowels and consonants

- expansion of imageries
- arrangement of words
- stylistics and descriptions
- nuances and placements

The different formats of the maze point towards a deductive approach which enables the learner to identify the correct answer and stimulate critical thinking.

In delineating with the effectiveness of applying English poetry to extensive reading-teaching, Prof Kong discusses on the characteristic of English poetry and the functions of TEP in extensive reading-teaching.[xvi] He explains three very important components as the characteristic of English poetry:

a) Musical Sound Effects

b) Concise Expressions

c) Rich Images

If these components are properly handled by the students as learners and the teachers in the classroom, appreciating poetry becomes an easy and thrilling adventure. Particularly, concise expressions in a poem and rich images are the heartbeats of a poem. If the learner enters into this world of poetry, RT becomes meaningful.

The functions of TEP in extensive reading-teaching incorporate three components:

a) enhancing learners' motivation

b) stimulating learners' imagination

c) broadening learners' experience

d) improving learners' self-cultivation

In order to be justified to the above, the teacher must be self-motivated, well enriched in imagination and vastly experienced. In enhancing learners' motivation, he/she should be conscious of the learners' concentration and enjoyment. Manipulation of mental imagery or what is called the mental capacity of experiencing and constructing imagery should be prioritised in teaching of poetry for RT. The learners' experience may sometimes be crude or weak. The teacher promotes his pupils' experience in accordance with attitudes and approaches to poetry as they undertake. It is very difficult to fillip improvement of learners' self-motivation. The role of the teacher becomes successful in this regard by allowing adequate atmosphere of freedom and creativity by means of RT.

Beagle observes that in teaching poetry for development of appreciation and elevation of tastes, the role of technical analysis is very significant[xvii]. By technical analysis he refers to the study of 'rhythm, alliteration or assonance, onomatopoeia, figures of speech' and any other component related to appreciation. This is very important for a learner who takes interest in continuous and sustained appreciation. Two kinds of appreciation, as Beagle refers, are to be studied : the one is *Aesthetic Appreciation* and the other, *Technical Appreciation*. While “pure enjoyment” is the objective of the former and “a recognition of artistic or skilled workmanship” is the same of the latter, it is very difficult to maintain a balance between the two. It is also very difficult to measure the quality despite which the role of the teacher is to stimulate the learner to be justified to both in pursuit of RT.

The formula for teaching poetry that Linaberger suggests consists of a list of ten point action plan of teaching poetry[xviii]:

a) Reading great poetry

b) Asking questions of the poet

c) Writing a poem

d) Reading a poem to a friend/ students

e) Borrowing a poetry lesson

f) Integrating what one knows

g) Creating one's own poetry lesson

h) Sharing the students' poems

i) Sharing the teacher's own poetry lesson

j) Publishing the poem(s)

The proof of success will be determined by a recycling of the following points:

a) eliminating the fear-factor in appreciating/composing a poem

b) learning to write again

c) trying others' ideas

d) integrating what one knows, and

e) creating poems once again with the exercise of RT.

Milburn considers teaching poetry for RT as challenging task. He does not want to curtail the freedom of the learner[xix]. He takes poetry as a craft and so involves the learner in appreciating poetry as one. It is the vehicle of pleasure where delight in appreciation is more important than understanding. The critical viewpoints of the learner in the study of a poem are very important. He/she should be given ample freedom in exercising critical appreciation to the best of ability. The role of the teacher should be to develop dreams, ignite great fire-images and the rest will follow along with the RT of the learner in thrilling action.

In analysing the various types of activities for TEP, Bhandari and Adhikari consider a few pre-reading activities like stimulating students' interest, providing historical/cultural background, enabling the students to appreciate the language of the poem through different activities in order to create an absorbing interest and appreciative endeavour[xx]. This has been further substantiated by them through incorporation of some of the suggestions provided by Gillian Lazer[xxi].

Yeh in her task-based classroom work applies a mix of three things, viz., traditional teaching, online video and multimedia for advancement of critical reflections, subjective analysis of performances and feelings of the students' own works[xxii]. The project makes the teachers involved in the integration of poetry as language teaching and appreciation by honing the different skills of the learner like listening, reading, thinking, speaking, writing and analysing. This is a very hard work but definitely enjoyable as it allows both the teacher and the learner to stretch imagination for emancipation of poetry from the heart.

Logan makes a very interesting study of teaching poetry by means of inspiring the learner to write poetry of their own[xxiii]. He concludes : “The study of

poetry should ignite the generative faculties of the mind and open up the powers of expression. The English teacher must never let up on his campaign to sell his students and convince them of the importance and fascination of both reading and writing poetry."

Brogan refers to the study of English as a matter of practising skill in writing[xxiv]. The students should be given sufficient time and opportunity to develop their power of thinking especially in the creative composition of poetry. To 'learn how to write without writing' is absolutely impossible, which must be seriously considered by the teacher in literature.

In the teaching of creativity in literature, it is better to think about generalisation. In a workshop on the same,[xxv] Crist in his paper[xxvi] observes that the involvement of the teacher, not in theory but in practice, in teaching of poetry is essential.

Ford suggests that anecdotal teaching and personalising the lesson help retention and creativity[xxvii]. In dealing with anecdotal matters, he considers the following points as mentioned by McKerrow[xxviii]:

a) limit your work to a manageable number of topics

b) give your work a clear title, which tells, at once, what it is about

c) do not assume too much knowledge on the part of your reader

d) state facts chronologically and avoid digression

e) keep it simple

f) do not assume a superior tone and do not be cryptic

g) do not try to be humorous

h) avoid ambiguities

i) be precise and careful in references and quotations

j) do not treat the subjects of research with levity, and

k) believe in what you are writing.

In making a snapshot of changes in English teaching within a century from 1881 to 1981, Hook observes that for the development of the students' power of thinking in appreciating and writing poetry more emphasis should be given to students' reflection and composition[xxix]. Accurate thinking leading to clear and orderly presentation of those thoughts are the key areas where the teacher himself/herself becomes a creative thinker and presents the learners with fresh creative compositions.

In making a survey of the international perspective on the teaching of English, Squire highlights on the teaching of living and feeling without fear which are very essential in creative and critical thinking[xxx]. The world of feeling invites a learner to be careful and constructive of the power of thinking and the two, with a happy symphony, invite the learner to be interested in RT. The teacher knows best how to illumine this power of thinking and feeling amongst the learners through his/her own contribution.

Daigon suggests the two-fold avenue of effective teaching where the teachers follow a methodological framework of a broad set of teaching principles and behavioural changes required for imparting instructions[xxxi]. Ideally, the two

approaches sound well. But, for effective TEP, the teacher should be alert in reducing the mechanical aspects of LL and provide the learners with ample freedom of exercising creativity.

deFord suggests to begin a lesson on poetry with a discussion on rhythm, effective and ineffective verse and emphasises on the written exercises of the pupils' poems[xxxii]. This is an open window of teaching poetry resulting in deep appreciations of the different skills of writing a poem. The methodology applied in this way benefits the student-poets in pursuing pure inspiration received from teachers as an input of discipline.

To teach poetry is to enable the learners to learn the language of emotions. 'Highly concentrated and charged with vitality', its expressions require training in oral interpretation for which Renz suggests the four stages with different activities[xxxiii]:

a) *Stage I: Building a repertoire and developing a poetic feeling* – the choice should be based on the simplicity and the music of a poem.

b) *Stage II: The study of the pupils and their practice in oral reading as a new activity*. These would especially be concerned with the teachers' role in detecting whether a pupil has the ability to handle thought units.

c) S*tage III: Selection of a poem and reading without interrupting others*. A teacher ought to be aware of the fact that repetition never affects a really great poem.

d) *Stage IV: Browsing in the library to find out new/allied poems.*

For all the stages, as above, the precondition as Renz suggests is that both the teacher and the learner should be good oral readers which would ensure reading poetry for silent reading ‘like singing a song silently'.

The effect of literature primarily rests on the impression it creates in the mind of a reader. French reiterates this point as a very important one for the classroom teaching of poetry[xxxiv]. Mere intellectual apprehension does not denote the end of literary study and this is very important for a teacher who teaches poetry for DeRT. Let the students be given a wide world of thinking his/her own patterns of imageries and exercise the emotional expressions which make a poem interesting to the learner. The knowledge of a poem's historical and cultural context should also be duly considered for this purpose.

Grammar which is ‘a derivative of a mediaeval Scottish variant of the Middle English' glamour is what Friend considers ‘the notion of the magic of poetry' – the grammar of poetry having a power to caste a spell[xxxv]. In TEP, this grammar covers the salient features of the words or expressions with their meanings, forms, sounds and order. RT in poetry is consolidated with the stream of consciousness which begins with the grammar of poetry as every eminent poet deals. Friend also justifies his proposition from the aesthetic standpoint and encourages the learners in exploring the rhetoric and prosody in TEP for RT.

Symbolism in poetry is very complex to understand and appreciate. Simons considers teaching symbolism very stimulating[xxxvi]. He takes up Blake's poem “Ah, Sun-flower” as an apt illustration and shows how the “unlocking” of a poem becomes a matter of adventure for a learner who reflects in appreciating and composing a poem.

Anderson deals with the study of metre – ‘a paradoxical element' – in TEP[xxxvii]. The metrical deviations in a poem, if properly handled by the teacher and the learner, lead to achieving success in appreciation. Moreover, with effectiveness and appropriateness of such metrical deviations, the students are allowed to rethink and reorient poetry in terms of creativity and critical appreciation. Of course, it is true that the problems of TEP are not solved by drawing the attention of the learners to metrical deviations but it should be remembered that such deviations are not just something vague in poetry but definitely serve as a dynamic force and a significant part in poetry.

Mahon upholds a few points for teaching the essentials of poetry as follows[xxxviii]:

a) Arousing interest in the poem

b) Listening to the students' contributions

c) Reading each word of a poem ‘with exactitude of a scientist'

d) Discussing the poem with special reference to the striking words, images, etc.

e) Exploring the heart of the unit

f) Analysing the tools the pupils have used in appreciating a poem

g) Discussing the mechanics of poetry which indicates imageries mixed with metre and rhyme.

Sufficient opportunity should be provided to the learners to exercising self-reflection

in self-evaluation to appreciating a poem.

Finder, in analysing differences between imaginative literature and exposition and argument in comprehending poetry, refers to task-analysis like *tasks of effect* and *tasks of parts* along with *tasks of objects* and *tasks of manners* where the teacher's role is providing guidance to the learners for RT[xxxix].

Cobbs observes that teaching poetry is teaching the learners how to listen and how to learn by applying the sensory organs[xl]. The musical qualities of poetry can hardly be avoided, and, as such, he suggests some strategies like recognising the particular metre of a poem that illuminates an existent concept and allows the learner in exploring their joy in reading poetry. The aural sensations, if properly trained and guided, lead to improvement of RT because rhythm and rhetoric act as revelation of inner meaning or reinforcement of the same in terms of RT.

The tools for TEP are not only for understanding but also for ‘seeing a poem' which means making every adjustment for enrichment of RT. With this end-in-view, Murray elucidates that English teachers' fondest dream is to enable the learners to explore the beauty of a poem through the microscopic lenses whereby every component of beauty is reflected in terms of appreciation[xli].

Bailey explains *contingent difficulties* and *modal difficulties* in addition to *tactical difficulties* and *ontological difficulties* as major constraints and challenges as well in teaching poetry[xlii]. In fact, the role of the mind in appreciating a poem can hardly be denied. All communication problems in appreciating a poem by the teacher as well as by the learner are related to these difficulties. The only way out is to seriously read a poem, enhance its comprehension and appreciate it in terms of RT.

TEP is a pleasure. The quest for pleasure is to create a favourable atmosphere of learning in the classroom which may be a challenge for the teacher strategically from three dimensions[xliii]:

a) Using English songs

b) Access to network

c) Classroom activities

If the teacher increases students' interest in learning poetry, the above-mentioned aspects will serve as “magic media”.

Carney refers to the debate on the meaning of a poem in interpretation and comes to the conclusion that it is to be left to the appreciator/learner whose opinions, criticisms and suggestions should be regarded as the right efflorescence to sensitivity in tune with what T.S. Eliot maintains that the meaning of a poem is “what the poems mean to different sensitive readers”[xliv].

Fiske deals with some problems like the curriculum lacking in adjustment and teaching poetry to ‘temperamentally unpoetic persons'[xlv]. As suggestions, he refers to arousing a sense of interest amongst the learners as sensitive appreciators. The main problems are:

a) poor response to poetic stimuli,

b) lack of adequate power to read, and

c) constraints in the discovery of the sounds of a poem and also the ‘whole rhythmic on-sweep'.

If these difficulties are overcome, teaching poetry for RT would definitely be enriched.

Hollander observes that the music of poetry plays a crucial role in teaching for enhancement of RT[xlvi]. It not only means the ‘non-semantic properties of the language of a poem' including its stipulated prosody but also the ‘actual sound on being read, and certain characteristics of its syntax and imagery'. If the students are inspired to have the idea of the nature of music itself and are in a position to reflect on the unstated musical symbols as imageries, RT gets a positive impetus through pupil-appreciation.

Schultz discusses on the pluralistic nature of poetry and its ambiguous position so far as language curriculum is concerned[xlvii]. Since different poets with different language-patterns delineate with its creative arena of accomplishment, it is sometimes found that teachers are constrained with enabling the learners' manifold problems of appreciating a poem which breaks rules and regulations of grammar and syntax. As poetry is an intensive use of language in joining the multiple aspects of words, it believes in diverse modelling systems where creative writing enjoys “quick-writes”. It is the teacher who knows best how to be a real partner to a student in the teaching of poetry for sustained creative appreciation.

Peskin focuses on poetry as ‘an instrument to make us see life and live it more intensely' and experiments with the readers' interpretation of a poem in terms of a comparative study between the novices and the expert ones[xlviii]. The outcome shows that while the latter are concerned with deep structure of knowledge and productive-interpretive strategies using structure, rhythm, play, wordplay, rhyme-scheme as cues, scanning for contextualisation and visual representations in order to highlight

structural elements, the former are less interested in doing so and appreciating poetry to them remains absent.

Stieglitz suggests on capitalising all media of communication like watching television, reading books and enjoying movies which the learners prefer in TEP for exercise of RT[xlix]. She wants the learners to enjoy poetry through their own presentations in the form of poetry and dramatisation. This leads to a fountain of joy in spontaneity and never becomes abstract or ambiguous in appreciation.

Rogers observes that the exercise of RT in poetry is a matter of sensitised development[l]. Teaching for appreciating poetic thought looks forward to having an appropriate and favourable climate of exercise where, as a teacher, one should enable the learner to mind-stretching and enriching the metaphoric mind that ‘deals in relationship' and invents, creates and challenges conformity. He also draws our attention to sound systems in poetry where primarily three components, viz., repetitions, arrangements and word-choices are intensively studied for better exercise of RT.

Voaden's experiment in the teaching of poetry is concerned with ‘theatrical poetry' which stands for choral poetry delivered with ‘a pictorial and mood background on the stage'[li]. The rhythmic movement – the teacher's role in teaching poetry in theatrical pattern – adds to a new domain of appreciation followed by picturisation and the teacher becomes active and living in delineating with poetic appreciation through platform presentation of RT.

Wells advocates that the teaching of poetry requires a special mindset where several forces in coherence and symphony make an altogether different atmosphere where there is no room for passivity. Instead, the sensible way of thinking in terms of

appreciation becomes the watchword of poetry for reflection[lii]. What is very important in RT for this purpose is an all-time preparedness for effective sensitisation and this must be the guiding principle for TEP for RT.

Simon observes that TEP should be concerned with the stylistic patterns which form a distinct part in language-learning[liii]. He also observes that with a firm grasp of the stylistic patterns of a poem, the students can appreciate it better.

TEP for advancement of RT includes various other aspects of steering the pupils' mind, attitudes, interests and activities related to appreciation. It is the teacher's role to be always in quest of looking into some of the finer elements of pupils' appreciation to a poem, for instance, to be studied in a classroom where the teacher himself/herself should be engaged with supplementing some innovative suggestions. The learners' power of appreciation to the different components of a poem like IP, music, rhetoric and prosody, language-structures and arrangements etc. should be given wider avenues of efflorescence and individualistic time-frame as best as possible for creative and critical appreciation. RT always demands freedom and joy in symphony with the learner's subjective approach to LL, and this becomes all the more viable in appreciating a poem properly. The more the atmosphere of freedom and joy in tune with the learner's tone and attitude of appreciative endeavour is created in a classroom on TEP at UG level, the more would be the dividend in terms of learning how to create and how to reflect in the best possible way. This might be the world of poetry that beckons both the teacher and the learner together in a conjoint, shared, schematic and motivated warmth of literary atmosphere.